

# THE AMERICAN MAGAZINE OF ART

MAY, 1919

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with fifty illustrations

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# THE AMERICAN MAGAZINE OF ART

VOLUME X                      MAY, 1919                      NUMBER 7



THE MCKINLEY MEMORIAL AT NILES, OHIO

McKIM, MEAD & WHITE, ARCHITECTS

## MEMORIALS OF THE GREAT WAR

BY CHARLES MOORE

Chairman American Federation of Arts General Committee on War Memorials.  
Chairman National Commission of Fine Arts.

**T**HE Federation of Arts is endeavoring to mitigate the plague of war memorials now sweeping over this land—a plague worse than the Egyptian plagues of old in that the memorials will be perpetual. One is mindful of what has happened during the half century and more which has elapsed since the Civil War—of the rough-hewn granite soldier keeping his lonely watch over the otherwise peaceful village commons of New England; of the flamboyant stone piles around which the increasing traffic of Middle Western cities surges in constantly rising waves; of the brave attempts of untrained Southern sculptors to commemorate a cause well lost and now fast becoming only a cherished memory; of the cavalcade of bronze horsemen trampling the broad avenues of the city of

Washington. Must we suffer not only war but also the commemoration of war? Is there any blood that we may sprinkle on the lintels of our cities, to the end that the angel of devastation may pass by those which shall obey the laws of good taste?

There is not much which a survey of the field of recent memorial art, either at home or abroad, promises in the way of betterment; and yet we should be quite un-American if we did not strive for the impossible. We must recall for our encouragement what Henry Watterson said of Theodore Roosevelt—"From the first he essayed the impossible, and, oddly enough, often got away with it."

If we are to accomplish results, we must look facts in the face. In the first place, wealth has increased very fast—much faster

than taste. The successful man is the one who has accumulated money or power; and with money and power have come arrogance and impatience of authority other than the authority of money and power. That there are other standards never occurs to these "successful" men. The discouraging—very often the hopeless—consideration is, that men and women with no training, no standards, assume to pass upon the work of artists, calling this good and that bad, according to their own whims. Usually these people control, not because they have taste, but because they have money or political power.

Not every one calling himself an artist is one; often what parades as art is only an exhibit of bad taste. Yet engineers, who would scoff at a layman who should try to advise them on mechanical matters, have no hesitation in passing on questions of design and taste, with which subjects their whole training unfortunately unfits them to deal. Men temporarily in power, inflict upon their subordinates medals and other insignia which violate every law of medallion art, which are cheap in design, cheap in structure, and in all ways unworthy a nation which vaunteth its wealth and power. Committees, turning their backs on recognized and established merit, are ever discovering some genius who is also inexpensive, with the result that their sins are visited upon their children, even unto the third and fourth generation.

Public art is the reflex and the index of public taste. If we have bad art, it is because we have bad taste. Certainly it is not because we do not spend enough money to get good things. No other people spend so much on "art" as we spend. The trouble is that we get thistles for grapes and stones for bread. People who have the decision insist that thistles are grapes and stones bread, and there is no public sentiment to decree otherwise. Such is the situation that confronts the country in the matter of its war memorials. Therefore, the word "mitigate" is used advisedly.

The Federation of Arts is endeavoring to lead the public to consider the artist in his true relation to the public; as the expounder of our ideals, the one who makes visible our feelings of honor and patriotism, the leader who stirs us to still nobler deeds, the

creator of the beauty that gives joy to life. Equally with the poet and the musician he appeals to the very highest in our human nature. But of his own volition one reads the poem or listens to the music. The work of the artist must perforce be seen of all men. Therefore the public has the right to demand that he who challenges their attention shall be a true artist, a creator of beauty, and not merely the manufacturer of a product or a crude and unskilled workman.

The Federation of Arts has no set forms of memorials which it seeks to impose upon the public. The artist may devise many ways in which to express the memorial spirit. The form which at first may seem most expressive may be worked out in such a manner as to lose all grace and charm. Conversely, the simplest form—a wayside fountain, a tablet, a village flagpole or common—may prove a very shrine of patriotism. Truly the letter killeth, but the spirit maketh alive. This is what Saint-Gaudens meant when he reiterated the motto of his life: "It is not what you do; it is the way you do it that counts." Rembrandt's art consists in the glorification of common things.

It may well be doubted whether the time has come to express the ideas and ideals of the Great War. It will require some years of consideration before we can make proper estimates—before the real artist can find his symbols. The definitive history of the war will not be written by any of the industrious temporary majors now working diligently in the Departments at Washington; and I am certain that the great expression of national feeling will not be wrought for many a long year to come. What we may do today will be only temporary and tentative.

Consider if you will the satisfactory war memorials in this country. The Lincoln and Grant memorials are not yet completed. The Sherman and the Farragut statues in New York and the Shaw Memorial in Boston were executed by a sculptor who drew his inspiration from seeing the troops marching by the window where he was working as an apprentice. The Washington Arch was erected to celebrate a centennial; and the Washington Monument was completed after the Civil War.





THE FARRAGUT STATUE

AUGUSTUS SAINT-GAUDENS, SCULPTOR; STANFORD WHITE, ARCHITECT

A fine work beginning to suffer from congested surroundings

It may be argued justly that art has been backward in America; that only within recent years have there been competent sculptors in this country; that the whole world has been speeded up, art included. All this is true. We may not have to wait for competent artists as long as the country waited in the past. My contention is that the men and events worthy of commemoration will not suffer for waiting; they will not fail of recognition in due time. But the inspiration which creates great art is like the wind that bloweth where it listeth; we hear the sound thereof, but cannot tell whence it cometh nor whither it goeth. So with every artist that is born of the spirit; and unless he is so born the world soon tires of his work.

There is, however, one class of memorials which are clearly called for. In all this broad land there is no community so remote from the centers of trade, no village so small that it has not sent some of its sons and daughters into the Great War. Any casualty list would tax the stoutest gazetteer

yet published to give location to all the towns mentioned. These soldiers and doctors and nurses were friends and neighbors—the Calebs and Rachels of the village. Often it has happened that some ne'er-do-well has found in war his brief opportunity to live a hero's life and find sweetness in dying for his country. The commemoration of village sacrifice, of intense feeling for right and justice, is a natural and laudable desire. Starting with the intimacies of the small town, one goes on to the larger cities, where the names of individuals count for little or nothing, unless, indeed, some leader in peace, like Mayor Mitchel or Congressman Gardner, becomes the vicarious sacrifice for the community. Somewhere, and in some manner, the name of every man and every woman who had an active part in war work should find due and fitting record in the community; the suffering and death of such as made the supreme sacrifice should be commemorated. Any method of commemoration will be fitting that in simple,



straightforward manner, expresses the feelings of honor and gratitude which stir the community; but there should be real feeling and true expression. Ostentatious and lavish display are vulgar in public as in private life; and vulgarity is the unpardonable sin in the expression of human feelings.

In so far as numbers go, doubtless the favorite memorial will be the tablet in one of its various forms. In the seventeenth century the memorial tablet was developed by Nicholas Stone and his successors from a local and private memorial into one of metropolitan and even national character. Indeed, Westminster Abbey is so filled with a heterogeneous collection of such memorials that a movement is on foot to build an annex for those which may be considered war memorials.

A certain firm of American bronze-tablet makers, after a careful estimate of the situation, has figured that no less than eight million dollars will be spent in this country on memorial tablets, in honor of our soldier-dead. This firm has gone into the market with the idea of getting the largest possible share of the eight millions. They applied to some of the leading sculptors to prepare designs for tablets that could be reproduced indefinitely—only the inscription being changed. So far as I know, the offer to the sculptors has been declined. To an artist the idea of indefinite reproduction of a single design, irrespective of location, lighting or the expression of individual character, is distasteful, not to say repulsive. Nor would any artist tolerate a mechanical inscription; for the decorative possibilities of inscriptions are coming to be recognized among American artists, even though few artists have penetrated the secrets of the Roman inscriptions.

The ideal memorial tablet, then, will be designed especially for its intended location; it will have a distinctive character; the inscription, both by arrangement and by the form and handling of the letters, will show a feeling the opposite of that imparted by the mechanical reproduction of set forms of letters, like the page of a printed book. If all urns were storied and all busts animated, mural decorations would be as admirable as they are inex-

pensive; but the comparative cheapness of this form of commemoration is a constant temptation to exuberance and bad taste.

For a town or city, an eminently fitting memorial is a flagstaff. I shall not dwell upon the new significance the American flag has acquired for all that great brood of alien people from whom the war, as by a surgical operation, has removed the hyphen; nor upon its effect on breaking down the last of our sectional barriers. On the artistic side, the flagstaff, with its finely wrought base, its setting either in landscape or in connection with buildings or statuary, offers wide opportunity for architect and sculptor. The two flagstaffs in front of the New York Public Library, the three in front of the Union Station in Washington, are comparable to those artistic creations, from which float the sumptuous folds of the silken flags of Venice, that betoken at once the patriotism and the opulence of the Queen of the Adriatic.

The memorial bridge has offered opportunities for Roman and Parisian and many another artist to exercise his talents; and so it may be with us, provided only the location and uses shall befit a memorial structure and the bridge itself be beautiful.

Fountains when well designed, are always acceptable; and the experience of Rome and Paris proves that they are enduring beyond almost any other form of memorial. In those cities where the heat of summer is long continued and intense, the fountain becomes not merely a delight, but almost a necessity. Unfortunately, however, so rapid is the growth of most cities that the water supply lags far behind the demand; and, as a result, the fountain is the first place where water economy is practiced. In Washington the heat of summer is aggravated by the sight of dry fountains. But fountains can be adapted to the supply of water. If possible, they should gush; but they may merely tinkle and still be good, as witness the delightful little fountain that for centuries has been a delight under the ilex trees in front of the Villa Medici in Rome.

The village green exists in almost every small town, or may easily be created. Usually this common is ill-kept and without symmetry of form. It might readily





THE SHERMAN STATUE, CENTRAL PARK, NEW YORK CITY

AUGUSTUS SAINT-GAUDENS, SCULPTOR

A work which has taken rank among the few great equestrian statues

be laid out for playground and park purposes, and so improved and maintained. A fountain with a seat carrying an inscription, or a tablet well designed, would form a center of memorial interest.

Memorial gateways to parks or other public places afford a fitting and expressive method of commemoration. Here, too, the architect and sculptor may find full play for their fancy.

Stained glass windows offer a field commonly resorted to, and with varying success. The subject is one requiring special study and consideration, and should not be taken up without competent advice. There is in Memorial Hall at Harvard a series of windows usually quite simple in design, rich in color and in a high sense commemorative.

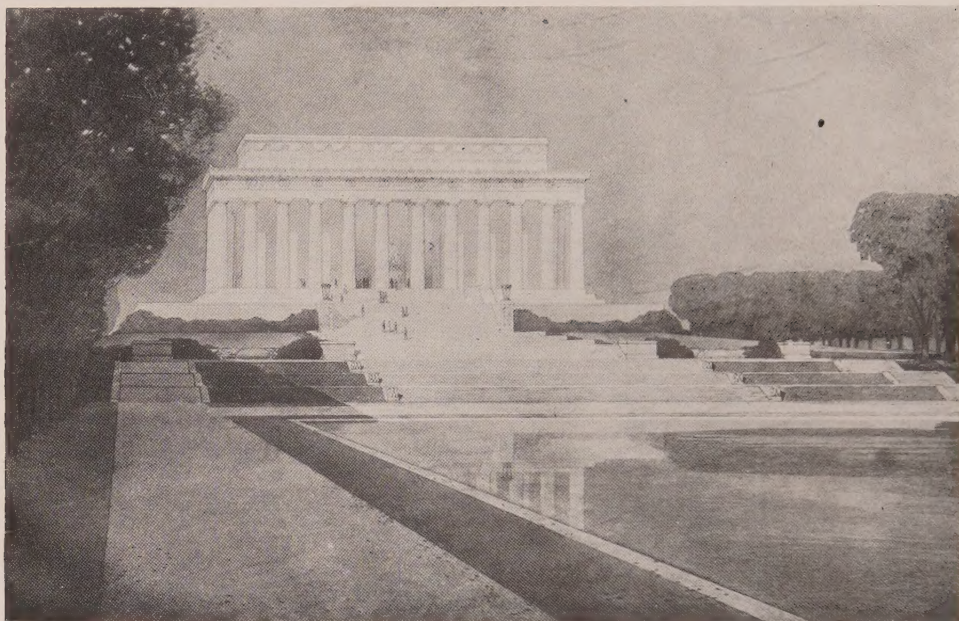
Portrait statues of individuals are some-

times successful; and with committees they are the favorite form of commemoration. Mr. Fraser maintains that the overseas cap lends itself to sculpture; and I am sure that any sculptor with vision would welcome the opportunity to place a flying man in all his harness on the bold promontory devoted to the aviators in the new national park at Mount Desert. The very impedimenta of the modern soldier can be made vital and compelling.

Mr. Cass Gilbert has pointed out that:

"The most impressive monument is one which appeals to the imagination alone, which rests not upon its material use, but upon its idealism. From such a monument flows the impulse for great and heroic action, for devotion to duty and for love of country. The Arch of Triumph in Paris, the Washington Monument and the Lincoln

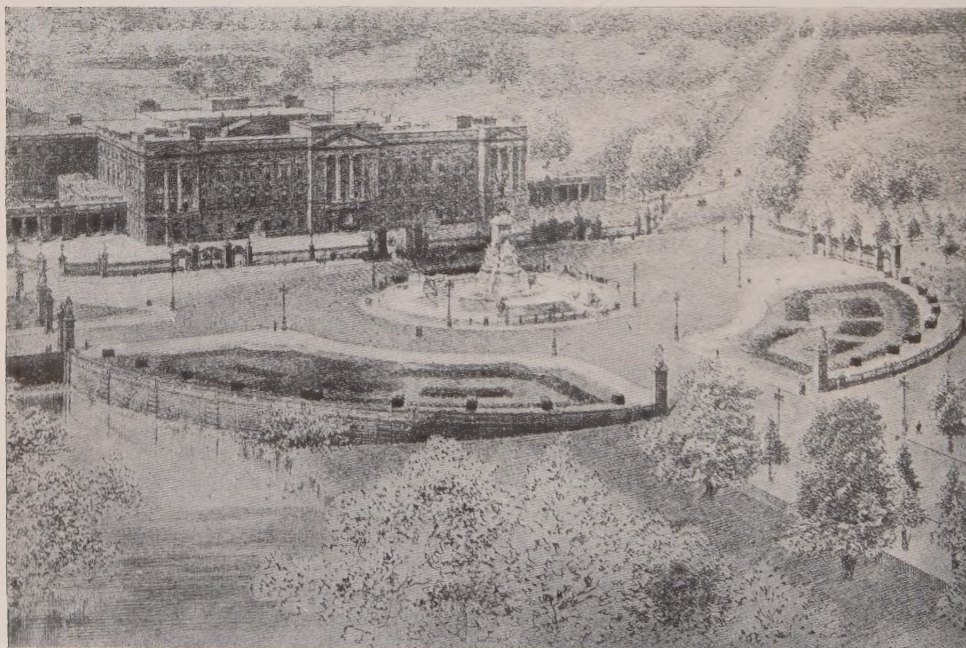




THE LINCOLN MEMORIAL AT WASHINGTON

HENRY BACON, ARCHITECT

The terminal of the composition beginning with the Capitol and having the Washington Monument for its center



THE VICTORIA MEMORIAL, LONDON

SIR THOMAS BROOK, R. A., SCULPTOR

SIR ASTON WEBB, R. A., ARCHITECT

Approached by a fine avenue and placed in a well studied landscape setting





ARC DE TRIOMPHE DE L'ÉTOILE, PARIS

Begun in 1806 to commemorate the achievements of Napoleon's armies. The mighty arch has a stellar setting terminating the great Paris civic composition

Memorial are examples of such monuments. They are devoid of practical utility, but they minister to a much higher use; they compel contemplation of the great men and ideals which they commemorate; they elevate the thoughts of all beholders; they arouse and make effective the finest impulses of humanity. They are the visible symbols of the aspirations of the race. The spirit may be the same whether the monument is large or small; a little roadside shrine or cross, a village fountain or a memorial tablet, speaks the same message as the majestic arch or shaft or temple, and both messages will be pure and fine and perhaps equally far-reaching, if the form of that message is appealing and beautiful."

The sum and substance of the war

memorials matter seems to be that communities may express their ideals in any one of many ways, provided always that in whatever they do the memorial spirit prevails. The memorial spirit originates only in the mind of the artist. He is and must be the leader. No layman is fitted for leadership—if he were, he would not be a layman, but an artist. We shall have more indifferent memorials than great ones, because few artists rise into the realms of genius. But there is no reason to despair. If we can put an effectual ban on the stock soldier, the stock tablet, the stock anything, we shall take a long step forward. We can accomplish this result only by impressing on communities that each memorial shall be a separate, distinct creation of an artist.



ONE OF THE WHITE HOUSE FOUNTAINS

Simply a basin and jets of water.

The simple, direct, conscientious work of a trained mind and hand is always welcome, is always enduring. The great poets did not write all the poems that have found abiding places in the human heart.

In the multitude of memorials some will rise to the heights and become national in their appeal. More than this, since America is the great idealist of the peace which we

believe is destined to make future wars impossible, may we not look forward to the day when this great outburst of world-compelling idealism shall find visible expression in some work of art that the whole world shall acclaim? Such is the star to which the American artist should hitch his wagon. Such is the service to which the Federation has set itself.



MEMORIAL GATES AT PRINCETON UNIVERSITY

McKIM, MEAD & WHITE, ARCHITECTS





MEMORIAL TO THE REPUBLIC, PARIS. BY JULES DALON

"Modern in feeling, suave in outline, graceful in composition—and imbued with French vigor." The landscape and architectural setting are finely studied



FOUNTAIN OF THE GREAT LAKES. IN GRANT PARK, CHICAGO. LORADO TAIT, SCULPTOR  
A fine conception well handled; the group suffers from its setting





MONUMENT AT NANTES, FRANCE, TO THE WAR OF 1870-1

CORROYER, ARCHITECT; BAREAU, SCULPTOR



FOUNTAIN OF THE OBSERVATORY, PARIS, BY CARPEAUX  
WITH MARINE HORSES BY FRÉMIET

Looking toward the Luxembourg. A beautiful fountain with fine setting



BRIDGE AT PISA, ITALY  
An example of impressive serenity



BRIDGE AND CASTLE OF ST. ANGELO, ROME  
An example of a public utility embellished





THE ALEXANDER III BRIDGE, PARIS

A typical French example of utility combined with a memorial quality, expressed in terms of gaiety and grace

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MEETING BETWEEN PONTIAC AND ROBERT ROGERS IN 1760. PAINTED BY C. Y. TURNER  
In the Court House, Cleveland, Ohio



"VERS LA GLOIRE"

In the apse of the Pantheon, Paris; magnificent in composition

BY DETAILLE





### ST. GENEVIÈVE WATCHING OVER PARIS

A mural painting by Puvis de Chavannes, in the Pantheon, Paris



MONUMENT TO VICTOR EMMANUEL II. ROME

SAGGIONI. ARCHITECT

The most sumptuous of modern war memorials

## THE PERMANENT MEMORIAL

BY ARNOLD W. BRUNNER

Chairman New York Regional Committee, The American Federation of Arts  
General Committee on War Memorials

**T**HERE is a marked undercurrent of unrest in our cities, a strong general feeling that all sorts of improvements are needed and needed at once. Long deferred works, civic-rearrangements and reconstruction movements, "after-the-war plans for better communities" as they are called, must no longer be delayed. In order to hasten these activities, which in themselves are worthy of all praise, we find a tendency to call them all War Memorials, and in this guise appeals are made to our patriotism to aid their execution. Excellent, if they are really War Memorials. But are they?

We all realize that this war was different from all preceding wars, that it developed new methods of fighting, new types of equipment, new organizations of entire communities, and consequently that an

appropriate record of the final triumph must be absolutely different from the accepted monuments of other ages. The battle monuments of Europe which we have long admired for their artistic qualities seem now to have lost their appeal. They offer scant suggestions for our present purposes.

Grandiose triumphal arches, over-pretentious architectural and sculptural compositions typifying the victory of an army and navy are not satisfactory memorials to commemorate a war fought on moral grounds. Even if our best architects with time and thought and study find the inspiration to produce triumphal arches which will indicate the dignity of the great conflict and embody American ideals, our congested cities furnish no opportunity





STATUE OF LIBERTY. NEW YORK HARBOR

BARTHOLDI, SCULPTOR; R. M. HUNT, ARCHITECT

"Masterly in execution; owing its success partly to its site"

for the erection of such monuments. Suitable sites for them must be created because adequate space and an appropriate setting are essential.

To typify the splendid victory of force combined with the success of high ideals and a belief in universal and continuous peace, we naturally look for new forms and new methods of expression. At this time there is evinced but little desire to glorify the individual and to place bronze statues of generals and admirals on granite pedestals;

rather do we seek to express the spirit that moved the community in this greatest of wars.

Accordingly, there appears to be little danger that the machine-made stock soldier, the sort that overran the country after the Civil War, will reappear in large numbers. The danger seems rather to be in the desire to make our memorials too useful and too good financial investments. It is natural for a practical people to prefer memorials which will serve a practical

purpose to those which are merely symbolical, but is this not like giving one's wife a barrel of flour or a ton of coal for a Christmas present? Can these desirable additions to the common household stores be considered a personal gift?

Among the forms suggested there are some that promise a satisfactory combination of the useful and the beautiful, for instance, a great Water Gate for a city on the sea-board, a splendid parkway with monumental entrances, a noble bridge with worthy approaches may serve most useful purposes and at the same time include the artistic expression that we seek, and strike the true memorial note. This expression is of vital importance; the idea of commemoration must be accentuated and the names and memories of those who gave their lives in the conflict preserved forever.

Over-insistence on the practical uses of war memorials make us pause to consider

our swiftly changing civilization and the unexpected and inexplicable movements of American cities. The "Square" of today may be the slum of tomorrow. The community building dedicated to high humanitarian or educational purposes may in time find itself entirely out of touch with its community, its activities obsolete and thus cease to be useful and to command respect. Conditions may so change that it will no longer perpetuate the spirit of the war and transmit our enthusiasm and devotion to posterity.

A true work of art, however, which uses the language of beauty and appeals only to the senses and the higher emotions, will continue to receive admiration and homage and exert its influence for ages.

"All passes, Art alone  
Enduring stays to us;  
The Bust out-lasts the throne  
The Coin, Tiberius."



THE LION OF BELPORT, PARIS

BARTHOLDI, SCULPTOR

Replica in bronze of the lion hewn out of solid rock at Belpport





THE WASHINGTON ARCH, NEW YORK CITY

MCKIM, MEAD & WHITE, ARCHITECTS

Notable for the noble proportions of its mass, the beauty of its details and the spaciousness of its setting

## WAR'S TEACHINGS

BY R. CLIPSTON STURGIS

Past President American Institute of Architects, Boston, Mass.

**I**F the war has taught us anything, it is the value of ideals. In the face of a tremendous temptation to yield to an overwhelming, irresistible force, Belgium stood and held back the flood long enough to enable France to prepare. England responded at once with no uncertain voice to the appeal to defend her honor, her given word.

We, thank God, at last, but not too late, heard the same call.

The one thing to be remembered by us and by our children's children is the obligation of honor—*Noblesse oblige*. We do

not wish to remember the submarine's dastardly attacks nor the poison gas, nor any other engine of war which was but the means to an end. We wish to remember our ideals.

These can be expressed in painting and sculpture, and, best of all, in architecture, the all embracing art.

If the building has some definite use as well as the expression of our ideals, care should be taken that the use shall not and cannot overshadow the meaning of the memorial.



THE COLLEONI STATUE  
BY VERROCCHIO AND LEOPARDI. AT VENICE  
Perhaps the noblest equestrian statue in the world

## TYPICAL MEMORIALS

### I

BY FREDERICK W. MACMONNIES

I AM very glad the American Federation of Arts is taking up the subject of War Memorials; not only to save the country from becoming a chamber of horrors, but also to give an impetus to art and artists here by creating a demand for the right sort of thing and establishing a standard for the future. There are many pitfalls, inher-

ent in this sort of memorial, to be avoided. The pitfall of sentimentality which is interest in the story told and the expression on the faces rather than in any artistic aspect of the work; mere illustrations without form or design, literal rather than imaginative or suggestive—this is apt to lead, in the end, to the angel in the cemetery. Second pit-





THE GATTAMELATA STATUE

BY DONATELLO AT PADUA

One of the great equestrian monuments of the world

fall is monotony in the choice of type of monument, especially prevalent in America, where we have not, as in Europe, in every small village beautiful works from the best epochs to guide our taste and choice. The majority of Americans in small towns have no way of knowing what has been done in the world in all epochs nor how many choices are open to them. At one time here no one seemed able to conceive of a monument in any other form than that of an exedra which was the one type our people had seen and become accustomed to.

Soldiers' monuments almost invariably took the form of soldiers singly, or in a group, very literal in treatment in full equipment, with not a button missing, holding bayonets and flags: so much so, that this type has finally become "standardized" and can be bought very reasonably from any firm of stone cutters: they have not realized what can be done with allegory, with handsome low and high reliefs, decorating appropriate architectural forms like the Vendome column and the Pergamon Altar. Their allegory has been limited to



FLAGPOLES IN FRONT OF ST. MARK'S, VENICE

winged victories; fine in their way, but often used with doubtful appropriateness—an invention of a past epoch which has been used as a pure convention without drawing any fresh inspiration from our own times. There is so much to be done in representing the martial virtues, patriotism, etc., conceived in a modern way, but of the type of Michael Angelo's David, and Donatello's St. George. Though not strictly war memorials they could be used as such with an architectural setting and inscriptions and would be admirable for small towns where limited funds make any large monumental affair impossible. The supplemental inscriptions set forth in most satisfactory and enduring form the names of the persons and the acts to be immortalized so that a little literal wax-work figure badly attempting the same thing is not needed.

I have trespassed on your time to go into this at some length as I feel it is very important and a mere enumeration of five memorials does not quite tell the story. Indeed, in making my choice of the best

five memorials I have endeavored to choose examples of as many different types as possible rather than because of individual excellence, so that a wide choice might be offered of memorials of varying importance, cost, site, etc. Of course many equally fine examples of each type could be named.

To enumerate:

1. Simple allegory—St. George by Donatello; David by Michael Angelo.
2. Portrait statues of military heroes—Rude's Marechal Ney in Paris; the Colleoni equestrian statue in Venice.
3. Commemorative columns—Trajan's Column; Vendome Column; Nelson Trafalgar Column, London. (Columns are little used so far in America, but are especially suitable for small places. They are of a fine municipal character, help the skyline, decorate any public square admirably and they can be small and simple, merely with commemorative inscriptions, or large, elaborately decorated with encircling



bas reliefs, surmounted by a commemorative figure allegorical or a portrait, standing on a base supporting appropriate sculptures like the Trafalgar lions and forming a sort of place of assemblage or forum for speakers.)

4. Triumphal arches—Arc de l'Etoile, Paris; Porte St. Denis, Paris, with Rude's fine relief; and all the fine Roman arches with military trophies.
5. Important architectural monuments richly decorated with sculptures and reliefs and used as places of assemblage and public forums for speakers like the Victor Emmanuel in Rome and the Altar of Pergamon with its heroic war-like reliefs. Out of these five important types one could select the ones nearest our own times as perhaps most helpful—such as, I, the St. George; II, the Marechal Ney; III, Vendome Column; IV, Arc de l'Etoile with Rude's relief; V, Victor Emmanuel monument.

I feel that all monuments should have first of all an existence as architectural structures and be decorated and enhanced or not, as you please, by sculptures and inscriptions.

## II

BY PAUL W. BARTLETT

THE best modern war group is without doubt Rude's group on the Arc de Triomphe de l'Etoile. The best triumphant group "modern" is Dalou's "Triumph of the Republic," Place de la Nation. Mercie's "Gloria Victis" and "Alsace-Lorraine" are also fine. Over here, Saint-Gaudens' "Shaw Memorial" would be easily the best of its kind.

## III

BY HERMON A. MACNEIL

I SHOULD say that the "Shaw" in Boston and the "Sherman" in New York were two of the best war memorials we have in sculpture.

The equestrian of General Washington in Union Square, New York, while an excellent equestrian statue is hardly what might be termed a war memorial. Perhaps the Soldiers and Sailors building in Pittsburgh back of the Schenley Hotel is as important an architectural performance of this kind as I can recall.

The Brooklyn Arch can readily be called a very important war memorial with its two great groups and quadriga but I do not consider that a very successfully proportioned one.

If you consider the Washington obelisk as a war memorial, I should be glad to have that included.

In painting, I can recall nothing in our past that is directly a war memorial. Mr. Blashfield's recent painting for the



BASE OF THE FLAGPOLES, ST. MARK'S, VENICE



BASE OF FLAGPOLES. PUBLIC LIBRARY. NEW YORK  
DESIGNED BY THOMAS HASTINGS



BASE OF FLAGPOLE, AT DULUTH. MINN.  
DESIGNED BY CASS GILBERT

last Liberty Loan called "Carry On" is a very effective thing and might be added.

I am glad to see that you are going into this work with such great interest. It is the

big thing before the country in the Art sense and the more stirring of the people's mind in this direction the safer the results will probably be.



BAND-STAND AT EXETER. N. H.

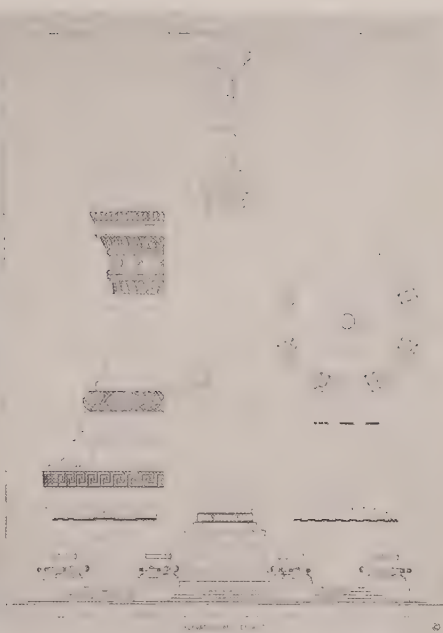
HENRY BACON, ARCHITECT

Showing refined treatment of a public utility





BATTLE MONUMENT, WEST POINT



MCKIM, MEAD & WHITE, ARCHITECTS

"One of the finest monuments of its kind erected in modern times"



PIAZZA DEL POPOLO, ROME

An elaborate and impressive treatment of a great civic space



THE MEMORIAL TO COL. ROBERT G. SHAW, BOSTON

AUGUSTUS SAINT-GAUDENS, SCULPTOR

The architectural and landscape settings combine with the sculpture to produce fine effect

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## ESSENTIALS IN MEMORIAL ART

BY HOMER SAINT-GAUDENS, *Captain U. S. A.*

I AM in Florida rather than in our home in Cornish, N. H., and so my father's autobiography is not available. I wished to quote from it extracts showing how much interest he would have taken in such an effort as this proposed by the American Federation of Arts to direct into the most fitting channels the expression by the American people, in monumental form, of their feelings toward those who have served in this war now past.

I would have liked to have shown you how necessary he would have considered such control, how much time and deep interest he displayed in serving on a Commission of like aims and caliber which devoted its energy to the beautifying of our National Capital.

Augustus Saint-Gaudens through his whole life regarded the public erection of any form of bronze or stone memorial as a matter demanding the most sincere study, the strictest limitations. Books could remain on the shelves; pictures could go into the attic; but a work of sculpture once set up remains to inspire all future generations or to distribute its essence of bad taste or vulgarity or crudeness through all time. The creation of the sculptor or architect can be taken away, but so seldom is, that no ounce of caution should be spared in seeing that only the best is put in place.

The best to my father was not the most expensive. Of all the artists he admired Whistler stood among the first, yet when he had the opportunity of erecting a monu-





THE TRASK MEMORIAL FOUNTAIN, SARATOGA, N. Y. DANIEL C. FRENCH, SCULPTOR; HENRY BAGON, ARCHITECT  
A work of singular refinement thoroughly related with the surroundings

ment to Whistler he turned for his expression to the simplest of Greek steles, bearing a refinement of delicate lettering. Through my father's life he was constantly reiterating his admiration for the men who fell during the Civil War. Yet when placed on a committee to erect a memorial to them in our small town of Cornish, N. H., he thought most fitting to put in the village green, one of the white quartz boulders found on the neighboring hills, a boulder which would bear a tablet setting forth the names of the men who gave their lives.

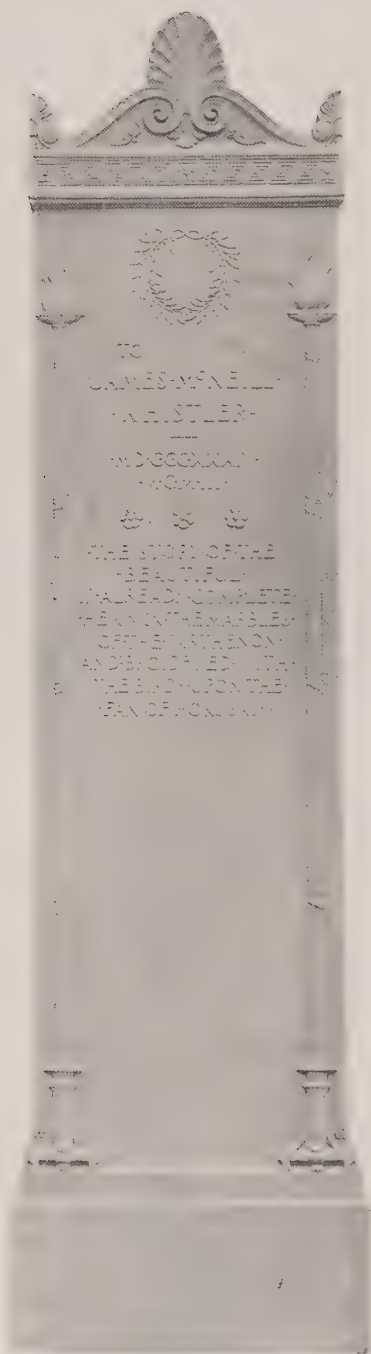
His feeling against what he called commercial sculpture was intense; his anger recurrent at the masses of poor sculpture which were disfiguring in their growth such spots of national interest and memory as the Battlefield of Gettysburg, or the National Cemetery in Washington so beautiful in its original conception of the simple rows of stones that marked the graves of the dead soldiers.

The spirit that prompts the gift of

memorial art, like the spirit that inspired the cause to which the memorial is created, is a noble one. To express this spirit of deed and gift needs refinement and sympathy of mind and power of execution, rarely discovered.

The layman feels the emotion created by good art. But he is ignorant of the processes of production. The search for the man skilled in art is as complicated as was that of Diogenes for the man of honesty. Giving commissions outright is a dangerous practice. Competition presents quite as many pitfalls unless well conducted on an adequately studied platform. Therefore to help the giver reach those who can fittingly translate the emotion that prompts the gift is an assistance always needed in art.

You have in your Committee such men as Herbert Adams and Daniel C. French, two of our foremost sculptors who for years have shown unswerving devotion to American art, as a whole, regardless of their own



THE WHISTLER STELE AT WEST POINT  
BY AUGUSTUS SAINT-GAUDENS

work; Edwin H. Blashfield, whose influence on American mural and symbolic painting has been established for years; Cass Gilbert and Henry Bacon, two of our architects who possess strength and refinement of the very highest order; Robert W. de Forest, President of the Metropolitan Museum of New York and Charles W. Eliot, the President emeritus of Harvard University, both of whom have so long and sincerely aided the understanding of Art in this land.

You have asked me to speak for my father and myself. He knew well and personally all of these men. They were esteemed by him as the first of their calling in our country. I know he would have felt that any project placed in their hands would but work for the elevation of our art, that he would have lent to such a project as this whole-hearted support.

Cocoanut Grove, Fla.

## SIX GOOD MEMORIALS

BY HENRY BACON

**I**N the matter of war memorials, the majority of them in the United States are very poor indeed, and I cannot recall at the present moment six good ones. Most of them consist of a hideous granite column surmounted by a granite soldier. There are, however, good commemorative monuments, such as the

Melvin Memorial, Sleepy Hollow Cemetery, Concord, Mass., by D. C. French.

Sherman Monument, Entrance to Central Park, New York, by Saint-Gaudens.

Farragut Monument, New York, by Saint-Gaudens.

Shaw Memorial, Boston, Mass., by Saint-Gaudens.

Prison Martyrs Monument, Brooklyn, N. Y., by McKim, Mead & White.

Battle Monument, West Point, N. Y., by McKim, Mead & White.

In my opinion one of the best war memorials is that which has ideal sculpture as its principal motive, and this can be combined with utilitarian structures such as for instance, a memorial bridge, a reviewing stand or a public shelter.

I think, however, that the purely ideal and beautiful sculpture with a proper setting of landscape work has the greatest spiritualizing influence.





THE PRISON SHIP MARTYRS' MONUMENT IN BROOKLYN, N. Y.

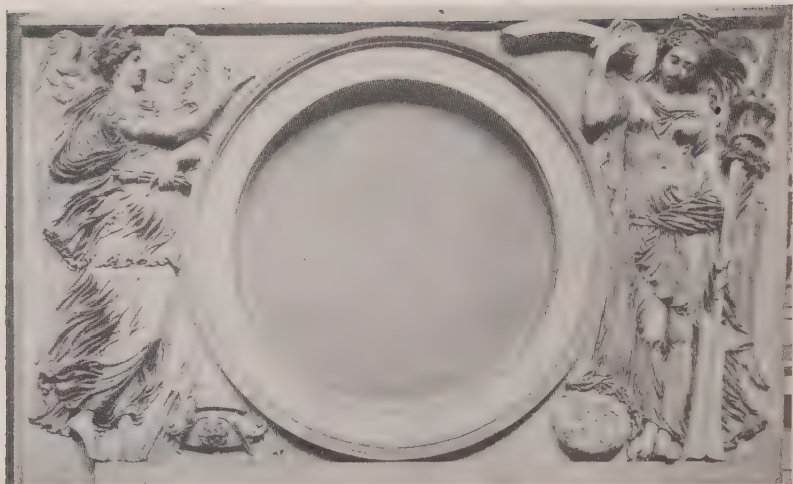
McKIM, MEAD & WHITE, ARCHITECTS

Refined in taste and bold in execution



THE VENDÔME COLUMN IN PARIS

Modeled after Trajan's Column in Rome; erected in 1810; pulled down by the Communists in 1871; re-erected 1875



"PEACE" AND "WAR DISARMED"

In the Louvre Courtyard; a masterpiece of feminine grace and distinction

BY JEAN GOUJON

## THE MEMORIAL TABLET

BY ADELINE ADAMS

*"—me tabula sacer  
votiva paries indicat—"*

HORACE'S light word about the votive tablet on the temple wall comes to us today, heavy laden with a new meaning. Not because we have escaped, but because we have suffered, our votive tablets are now here to indicate us. And what if these tablets should indeed indicate and epitomize ourselves, rather than our dead? What if they should bear witness to the diurnal prose of our lives, instead of to the epic grandeur of their deaths? That would be a pity too, since for the most part our conscious longing is to make these simple memorials speak not of ourselves, but of something outside ourselves; something larger and more beautiful than ourselves, yet not beyond our ken and kinship; something heroic, yet not alien to our dust.

An art lover living in the light of a great university has written to the *AMERICAN MAGAZINE OF ART*, saying that "there is almost nothing in print on memorial wall tablets, and that as a result no end of bad work is now being set in place." Consciously or unconsciously, this writer, by his letter of protest, paid a tribute to the power of print. But is it true that there is almost nothing in print on this subject, now

so important to us? On the contrary, there is a great deal, in large type, on good paper and well illustrated; to be sure, it is chiefly from the earnest pen of the advertiser, telling of memorial tablets that will promptly be cut in stone or cast in U. S. standard bronze.

It is a minor point, but there is no such specific substance as U. S. standard bronze for statuary. The phrase is a phrase of trade, like another. Our Government uses different alloys of bronze for different purposes. At the Philadelphia Mint, 95 per cent of copper, 2 per cent of tin and 3 per cent of zinc are specified for the one-cent piece. A smaller proportion of copper is really necessary for casting in bronze. Good founders use a good bronze. Moreover, the "fine finish on all work" is in a sense no vain assurance. Still further, as will be shown later, shop as well as studio has profited by modern research and invention in the designing of inscriptions.

Of what then do our artists and critics complain, if, as is admitted, "memorial tablets for those who have made the supreme sacrifice" are of good material, and durable; if the lettering is in good style, and



legible; and if "first-class workmanship is guaranteed"? They complain chiefly because too often fitness is absent, and beauty ignored.

And first, as to fitness. A walk on Fifth Avenue will show you thousands of doorways to business buildings, and tens of thousands of bronze signs to tell you what art, craft or trade is followed on each floor. Thus, on the first floor, you will find Williams & Co., Stocks and Bonds; on the second, Wilamowsky, Suits and Skirts; the third, Wilhelmine, Inc., Feminine Facial Reconstruction; and so on, to the very top. We may rightly take pride in the art and craftsmanship of these bronze signs. They are well imagined, well made, well kept. An artist recognizes with pleasure that they are admirably adapted to their purpose. But perhaps for that very reason, he feels that this universal type of bronze tablet, so suitable for utilitarian ends, can hardly be the sole ideal type for honoring our heroic dead. How can it be possible that the same sort of sign is best, not only to point out the roseleaf way to Wilhelmine, Inc., but also (being enlarged somewhat, this way or that, with more letters, to be sure, and with fine finish again guaranteed) to speak, however briefly, our pride and faith in imperishable things? Not that our artist prizes our commercial signs the less, but our memorials more. Business people do well to use those beautiful bronze signs for purposes of business, for thereby they impel us to seek something still more beautiful for our spiritual needs. If the sacrifices of war have often been, very terribly, by wholesale, let not the memorials of those sacrifices be needlessly so. Here, for example, is a memorial bridge. Surely the votive tablet that consecrates it should be something very different from the metal plate sunk in the concrete pavement under our feet, to tell us a firm's name and address.

Yet the true artist, in looking at such things, will not blind his eyes with pedantic rules. He will readily see circumstances in which the inscription to human greatness should be formal and cleancut, even to apparent coldness. In fact, no other treatment seems to him desirable for the austerity of granite. In that stone, overabundances of flower, leaf and emblem are

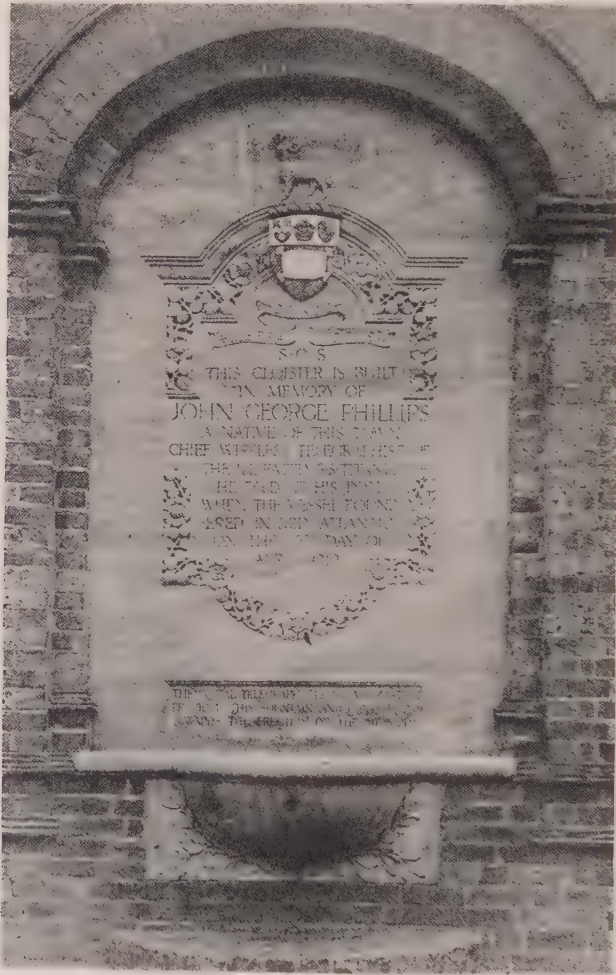


STELE OF EUPHROSYNE

Compare this simple Greek Memorial with the usual American Memorial Tablet

the triumph of the pneumatic tool over poetic fitness. Not without great compulsion from machinery can granite burst into unmitigated bloom. Why violate its reserves and grandeurs? Leave to it at least its heroic simplicity as its best offering

flowingness." Then why, in a memorial tablet which should be a work of art as well as a product of commerce, should we so often doom the bronze to the hard contours which lie in the province of stone, and why apply to a rigid bronze surface letters of



AN ENGLISH WALL TABLET

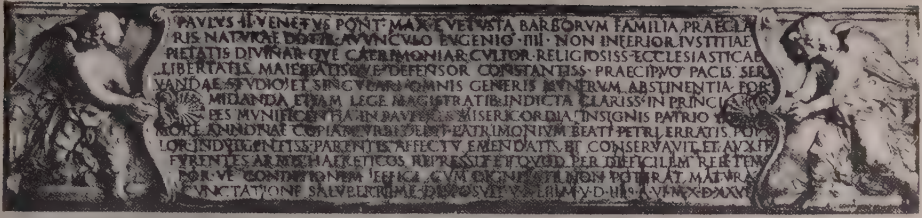
Beautifully set in a church cloister

to our soldiers. But bronze is different. Far beyond anything that could have been imagined in Cellini's anxious hour of pitching in the family pewter to save the whole molten mass for the Perseus, bronze today is obedient to the founder's will. Even U. S. standard bronze, since the name pleases you, has something of the "Homeric

bronze with countenances as of stone? In the strictly business-like formality of the memorial bronze tablet of today, we are perhaps acquiring a fund of regret for tomorrow.

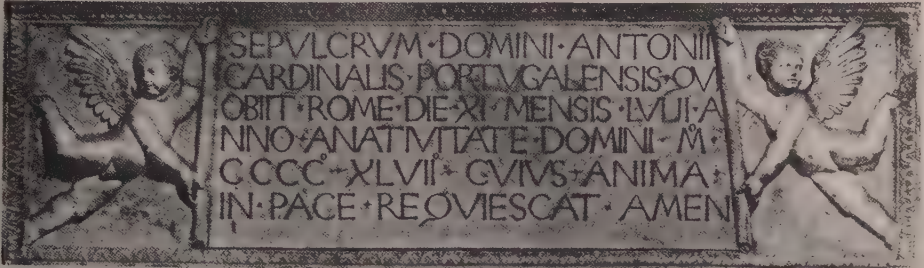
Perceiving the monotony of the sign-like tablet, yet unable to resist thinking by wholesale, certain of our manufacturers





INSCRIPTION ON MONUMENT. POPE PAUL II. GROTTA VATICANA. ROME.

*Gr. van. Delmala*



INSCRIPTION ON MONUMENT. CARDINAL ANTONIO CHIAVEZZ (PORTOGALLO). ST. JOHN LATERAN. ROME.

*Filarte*

#### ROMAN TABLETS

In which both inscriptions and ornament are thoroughly studied

have called upon the sculptor to create some sort of medallion or relief which may be reproduced in great numbers, and which by being applied in some way to something, may "introduce a valuable art feature." The sculptor chosen must be one with a knack for the pictorial rather than the sculptural, for his 8-inch plaque must be eloquent of Democracy, Victory, Liberty; air-planes, machine-guns, tanks; scales of dragons, scales of armor, scales of justice; the torch of light, the horn of plenty; commerce, capitol, continents; and the boy in khaki in the midst of these. I do not say that this somewhat lengthy curriculum is beyond the study of one sculptor in one brief 8-inch term. That is debatable. Some sculptors are incredibly gifted in handling an oppression of detail. And certainly all our fresh symbolism of warfare is a godsend to the designer. But even a very beautiful work of representative art cannot be bandied about in hasty multitudinous adaptation, and still keep its pristine fitness of symbolism. In the name of art, the cultivated mind rejects such cheapening of art. However, we may well prefer the results thus obtained to those brought about by some of our new "art

memorial processes," which boldly claim to do away with the sculptor altogether, yet to produce sculpture while you wait. Singular parthenogenesis! Modern invention, rioting thus, would take us far from the antique piety of the tablet on the temple wall.

The question of fitness has a thousand facets. Cost, scale and size concern us. What material best suits the work in hand? Shall we choose wood, stone, marble or terra-cotta, brass, bronze, iron or precious metal? Perhaps a harmonious combination of these, since many of our noblest church memorials are veritable symphonies of painting and sculpture, rendered in many materials. Some of the simpler combinations are appropriate and beautiful, as for instance, letters of green or golden bronze sunk into a tablet of warm Siena marble, placed against a suitable background. The setting is always an important matter. Without turning himself into a pedant or even a purist, the artist begs us to consider from every point of view the place our tablet is to occupy. Is it to be indoors or out, what kind of light will it have, and what architecture, if any, will neighbor it? On this last point, he

will not be obstinately illiberal. He will be doing much if in his work of art, he avoids all suggestion of incongruity, yet secures beauty. Grammar alone, whether Greek or Gothic, cannot produce beauty or strength. Treated by a master, an inscription modeled or carved or painted in style of the Renaissance is not necessarily out of place in a building of some other style.

Manufacturer and artist have reaped the benefit of those studies in the art of lettering initiated here a generation ago by McKim, Mead and White, and ever since continued by many of our architects, sculptors, painters and printers. Accurate drawings of Roman and Renaissance letters were freely lent by the firm just mentioned. It is largely through this firm's influence that the fine craftsmanship of the sculptor and letterer of the Italian Renaissance memorials became widely known here, and that Italian Renaissance lettering is today a favorite model of ours, not merely to adopt, but to adapt. The Greeks, in that swift capture of beauty made in a few breathless centuries, had troubled themselves little to celebrate their aesthetic supremacy by dated inscriptions. The Romans, with a more conscious self-recording instinct, set their massive S. P. Q. R. on their arches and other monuments. But the Italian carvers of the Renaissance seized the austere theme of Latin lettering, and played delightedly upon it, in a way that stirs the imagination of the modern designer. Even the type of printing now called **GOTHIC**, a type with elements of equal thickness throughout, is in construction far more like the Renaissance form than it is like the Gothic, as seen in **Black Letter**, and this is true, even though its uniform thickness of line is contrary to the Italian genius, which prefers more subtlety, more differentiation. The true Gothic form, used in memorial brasses or in stone slabs, has often a great beauty of arabesque, but it lacks the clearness which the modern mind demands in inscriptions. This virtue of clearness is fully attained by the best Italianate forms and a long story may be set forth in them. Here also is a snare. Perhaps our artists, by neglecting other styles, fall into monotony. And perhaps we require our votive

tablets to tell too much, too plainly, in words that mean mere facts; there is no room left in which art may bring to our remembrance those deeper truths which cannot be shaped in parts of speech, but which nevertheless dwell securely, passionately prized by us, in the certainty of our souls.

How differently the everyday Athenian met his mourning! Inscriptions were little to him. Consider for a moment the beauty of the Greek funeral stele, a type familiar to us through that tomb of Hegeso, which Mr. Russell Sturgis "knew by heart," and a copy of which Mr. Saint-Gaudens placed on the chimney-piece in his studio. Sometimes these stelai bear no inscription, not even the fragrance of a name or the fragment of a date. Sometimes the name of the loved one is cut lightly on the architrave, or a line or two of Greek verse is set down. Like our own bronze tablets and like the Tanagra figurines, they were not always studio-born and bred, but were often commercial products. Yet even the poorer examples have a friendly charm. It was the aesthetic instinct of the Greeks to frame or surround these simple memorials; the "architecture" is scarcely more than a sort of porch of farewell that shelters the leave-taking of a husband and wife, or a young girl and her parents, perhaps with a child or servant near at hand; sometimes a casket of jewels is seen, or a dove picking up crumbs on the ground. All is a rendezvous with life, not death. It is strange too that so much of what we call Christian resignation should breathe from these pagan masterpieces! Our Puritan forefathers wronged us when they left us word that art was ungodly, and now we have to set things right by pointing out the holiness of beauty. A shock to the eye is guaranteed to any lover of beauty, who after contemplating the *average* Greek stele, turns his glance toward the *average* American memorial tablet, whether stone or bronze. How raise that average of ours? Not by copying antiques, but by considering them, and always with reference to our own problems. By a vigorous national art, the memory of many a hoplite and ephebos of the Athenian army was shrined within the Attic stele. We owe it to our young soldiers of today to com-





MEMORIAL, YALE UNIVERSITY HENRY BACON. ARCHITECT; HENRY HERING, SCULPTOR  
Striking use of large wall space for inscription of names of men serving in the Civil War

memorate their valor by sculpture no less beautiful and significant than that of the past.

One cause for that lack of beauty sometimes noted in things we make, votive tablets or steam radiators, carpets or Sunday supplements, is traced to our Government's attitude toward art. Our Government fosters agriculture, but not art; encourages commerce, but not art; believes in manufactures, but not art. It does not accept art as an asset of commerce. And a not ill-humored stream of neglect, disparagement and unbelief, supposed to rise in Capitol Hill, will be found on the map in every State, by every person trying to raise

the standard of beauty in things American, American coins, medals, memorials, American coffee-cups, cotton prints, wall papers. But our river of doubt in art does not really rise in Washington. In our democracy, that which is the fault of the Government is simply the fault of ourselves, set where the world may see it. We ourselves have not as yet cared vitally enough about our national attitude toward art to make ourselves strong to right it. All signs point to a coming change, however, a change for which the American mind is working; and the final impetus will perhaps be given through our ever increasing knowledge of the attitude of other governments toward

beauty as an element in daily life. What a host of painters Britain sent to the front, to interpret war under a myriad aspects! We sent eight. How France prizes her art as the immediate jewel of the soul of her manufactures! In Japan, the most important art exhibition of the year is held under the auspices of the governmental bureau of education. And German art has long been girding itself up to reach the uttermost ends of the earth.

After all, it is not enough for our modern republic to be glad that we have no Fontainebleau with a King Francis to tempt with coin a del Sarto, a Benvenuto, a Leonardo; no Acropolis with a Pericles and a Pheidias plotting eternal beauty there. That happy escape of ours brings certain responsibilities in its train. With us, the responsibility toward living beauty is widely distributed among individuals, schools, museums and other forces, among which, it is hoped, our Government will by and by take its place. Even then, no one can be sure that the memorial tablet for Private John Smith, hero of the fighting in some lost village of France, will be finer in every way than the stele of the Knight Dexileos, who fell before Corinth, 394 B. C.

## FINE MONUMENTS

### I

BY EDMUND C. TARBELL

Director, The Corcoran School of Art,  
Washington

I AM not quite clear in my mind what a War Memorial should be; whether it ought to be something of an entirely impersonal kind, like a gate or an arch, or whether it ought to include statues of persons, Generals, Admirals, equestrian and otherwise. If only memorials of the former kind are to be included the one that first comes to my mind is the Arch of Triumph in Paris, which has always seemed to me to be very fine, especially the panel by Rude. However, if statues of Generals, etc., are to be included, then a great many both here and in Europe occur to me almost instantly, Donatello's *The Gattamelata* Colleoni in Venice; *The Joan of Arc* in Paris, also St. Gaudens' statues of Shaw,

in Boston, and his Sherman in New York.

Strange to relate, I can't recall a painting at this moment that fills the bill as a work of art and a "War Memorial."

### II

BY FRANK JEWETT MATHER, JR.

Professor of Art, Princeton University

THE best conceived war memorial I know is Memorial Hall at Harvard University in spite of its artistic inadequacy. Its merit to me is that it is a place of public and common use which daily impresses the memorial idea upon its visitors. It seems to me the right modern type.

The most artistically perfect is perhaps the Arch of Titus at Rome. Of course it emphasizes nothing but military conquest, but it does it magnificently.

The Column of Trajan is equally fine, but has the disadvantage, with its descendant, the Colonne Vendôme, of being over-rich and complicated. It is architecturally heretical, as supporting nothing.

The Victory of Samothrace in the Louvre has always seemed to me the consummate example of the symbolic type.

Saint-Gaudens' Shaw Memorial on Boston Common is remarkable for a quite modern infusion of idealism in realistic forms.

This makes up your five, but of course, Saint-Gaudens' Farragut and Sherman are incomparably fine and appropriate. I think, too, the Italian habit of actually painting the battles in town halls—I recall especially Siena—is worth attention, where the painter of genius can be found. Velasquez's "Surrender of Breda" is of course the high type, and should perhaps have gone into my list of "best five".

On the whole the monumental memorial building dedicated to some permanent public use, and frequented, seems to me the fittest form. Some hall, of course, should be purely memorial—a sanctuary. I am not much for parks or pure milk funds or anything that ties the memorial idea solely to a name. Something impressive to look at and plainly meaning loyalty and heroism is essential.





THE LION OF LUCERNE

BY THORWALDSEN

One of the great War Memorials of the world; located in an enclosure with surrounding foliage. A holy place in the eyes of the Swiss people; and a place of pilgrimage

For average purposes a well designed tablet monumentally installed seems to meet the need. The greatest care should be given to the wording of the inscription, as to the actual lettering. The main thing is to put even the humblest memorial in the hands of an artist, and to avoid the shop-made products that followed the Civil War.

## HOW A MEMORIAL WAS PLANNED

BY SYLVESTER BAXTER

Former Secretary Metropolitan Improvement League of Boston

**N**ATURALLY I am greatly interested in the subject of war memorials and I have had some instructive experience in a practical way. I would prefer to see the memorial take the shape of something of public utility: a commemorative building, park, pleasureway or boulevard marked by some plastic work of art. The suggestions made by the Federation are admirable and

could hardly be bettered, they cover the ground so well.

Our procedure in Malden regarding the memorial to the Soldiers and Sailors of the Civil War offered a good example of well directed effort. The Commission appointed for the purpose fortunately included enough public-spirited citizens of intelligence to guide its action in the right way and thwart well intentioned, but badly informed endeavors in behalf of unsuitable sites and inartistic designs. An appropriate and historic site, Bell Rock Memorial park, was selected after consultation with eminent landscape architects who carefully considered the matter and made a convincing report. A limited competition was agreed upon with three sculptors of high standing and decided in favor of a beautiful design for a bronze group of three figures by the late Bela L. Pratt. With the cooperation of the Malden Park Commission the monument was given an effective setting shaping the rough ledge into a picturesque terrace dominated by the monument. The steps to the terrace were flanked by



A "STOCK" SOLDIER FROM ADVERTISING CIRCULAR  
Forerunner of invading army to be feared

two bronze tablets; one inscribed with the names of soldiers and sailors who served in the American Revolution, and the other bearing an inscription reciting the purpose of the memorial park. The tasteful improvement of the grounds after a design studied by the landscape architects gave environment worthy of one of the most beautiful sculptured monuments in Greater Boston.

Well placed monuments are those at Lexington and Framingham, Mass. The greens at Lexington, Reading and Billerica in Massachusetts are typical.

San Juan, Porto Rico.

## THE SPIRIT OF WAR MEMORIALS

BY CECILIA BEAUX

WHAT are war memorials, essentially?

They are a tangible and should be a permanent and obvious form of recognition of those, whose lives were not only offered, but sacrificed, at their country's call, on the field of battle.

If the recognition of essentials is fundamentally important in most matters, it is assuredly so when we approach anything with which art has to do, and war memorials have generally for good or ill, been turned over to officiating, even if not vocational, artists.

War memorials in this country have, up to the present time been so bad, that the very name carries with it a reproach, and yet the cast-iron image of the Civil War soldier with his musket, was not so far wrong in essentials. My own impulse on coming across one of these in a village or country town, has not been, first of all, irritation at its ugliness. It has always first delivered to me the message intended. It has a distinct emotional and historical significance. In it the Civil War, its sorrows and sacrifices; the "boys in blue" who went out shouting "Marching through Georgia," and "John Brown's Body"; the boyish face, the awkward cut of the uniform, all have the power of revival.

It was an era packed with blunders in art (if art was present at all), and of bad taste. The hour of bustles, chignons, and tormented silk dresses; but even so this "mauvais quart d'heure" in the history of art, has now retreated far enough into the distance to be visible "en masse" and to have a unity and character of its own, for it is under the tremendous aegis of the Civil War. The stamp of the period is unmistakable, on everything, and the stamp has with naive assurance put significance and emotion in the place of everything else, including taste. The statues are ugly with the ugliness of the great President's frock coat, his boots, the marble-topped table by which he sits; the ugliness of the spotted brussels carpet, the cast-iron inkstand, and the spittoon. Such, however is the value of



distance on any mass, and such the harmony resulting from a perfectly unified public impulse in matters unimportant, like furniture, and surroundings, that these things do not even seem as ugly as they did ten years ago. As I said before, the statue of the soldier of the Civil War, is infinitely more touching than it is detestable.

Perhaps this moment, our own, will some day be far enough away for posterity to see it in the mass, in spite of its lack of cohesion in matters of taste, its sophistication and ego mania; its ambition to think in the front line, and be mentioned for doing so.

But why try so hard to make art philanthropic, and philanthropy artistic, the whole structure above all, thoroughly comfortable and hygienic, steam-heated and sterilized?

Is a commodious assembly room, well ventilated, and suitable for meetings, bazaars, and dances, in any way significant of the death on battle field, lonely ocean, or hospital, of those whose sufferings and sacrifice should never be forgotten?

There should be nothing utilitarian, or for anyone's entertainment, in a war memorial, gateways, parks, fountains, village improvements; let the towns and villages do without them, in remembering their boys that fell. Let us not be comfortable, but sorrowful and tender, in remembering.

What will lead the average mind, and that is the only one worth considering in this matter; what will best lead it to the moment of seriousness, the real consciousness of the young life fallen in its prime, and never more to see the sun, the consciousness of the sacrifice for our good, and what we owe it of eternal memory, from generation to generation?

Surely the most poignant reminder, must be the image of the boy himself, as he goes to the front, with the burden of his full kit, and accoutrement from under which his boyish, lean, American face, looks out.

"Yes," the many object, "but the bad statues."

No, we are not where we were in the sixties. Few indeed were the American sculptors then and most of them were living in Rome, and doing Thorwaldsens and Canovas. Today, there are any number of American sculptors, who are equal to



MAGMONNIES' NATHAN HALE  
CITY HALL SQUARE, NEW YORK

A portrait statue of a soldier which inspires the passers-by to greater patriotism and nobler ideals

producing first rate examples of such work, and I venture to say that many of our sculptors would undertake the commission at a minimum price.

For towns and villages which wished to have such a statue, but might be unable to afford an original, reproductions or replicas of the most successful could be substituted. By this means, although community uplift would not take a direct part, history surely would be present.

The American soldier and sailor of the Great War should be permanently and visibly on record in many places, as he looked and was, particularly if we are to believe what we are promised, that this is to be the last War.

Bas-Relief and tablet though not so appealing and "present" as the figure are

equally appropriate. A chapel, or stained glass window, is a remote and splendid tribute.

We are a busy and cheerful people. We shall not become morbid over our dead. Let our memorials be such as to turn us aside, for the moment of pity, love and pride.



SOLDIERS' MONUMENT AT WHITINSVILLE, MASS.  
BY A. D. F. HAMLIN, ARCHITECT; HERMON A. MCNEIL SCULPTOR  
Very suitable and dignified



DESIGN FOR SOLDIERS' MONUMENT FROM  
AN ADVERTISING CIRCULAR  
Compare it with the fine monument to the left





MEDAL OF AMERICAN INSTITUTE OF ARCHITECTS  
DESIGNED AND EXECUTED BY A. A. WEINMAN, SCULPTOR  
A fine example of the medalist's art

## MEMORIALS IN PAINTING

BY VIOLET OAKLEY

**I**N making up a list of five memorials in painting which in my judgment are the best, the difficulty seems to be to confine the examples to five, and to compact all one would like to say about those selected.

Among such paintings in Italy, which made a deep and lasting impression, I recall the fresco by Simone di Martino (painted about 1315), in the Palazzo Pubblico of Siena entitled "Montemassi besieged by the Sienese." The dominating equestrian figure in the center is a portrait of Riccio di Fogliani commanding the troops.

In the adjoining room or "Hall of the Nine" is another remarkable wall-painting, in the center, "The Triumph of Peace," and at the sides, "Good and Evil Government," by Ambrogio Lorenzetti (1337-1339). In the panel representing "Evil Government," bribery and corruption are symbolized together with the confusion and devastating waste of war among the chief evil fruits of *bad Government*.

Another example of glorious wall-painting comes to my mind in the Memorial Library to Enea Silvio Piccolomini, built to house the illuminated books used in the services of the Cathedral at Siena. The decorations are by Pinturicchio. I hope

that such Libraries may be designed among our many Memorials to be erected, where the records housed may also be such precious books illuminated on vellum.

In this country, here in Pennsylvania, we are most fortunate in possessing one of the finest and best judged Memorials of our own Revolution, in the beautiful Memorial Chapel at Valley Forge. Here architect and stained-glass designer, in complete accord, have combined to produce an artistic unit which is a master-piece. Here the correct method has most happily been established of having one designer, directed by the architect, plan the entire series of windows, which are being placed, I understand, as rapidly as the money necessary is subscribed by donors from different parts of the country. The windows are by Nicoli d'Ascenzo of Philadelphia, Messrs. Borie, Zantzinger and Medary are the architects. (I feel that an entire article should be written upon this subject of stained-glass memorial windows pointing out how poor is the method usually followed!)

Another Memorial Chapel was that where the decorations were planned and begun by Boutet de Monvel in his designs commemorative of the life of Joan of Arc. These



were to have been placed in the Chapel at Domremy, but most unfortunately he was never able to carry them to completion. The cartoons are in the possession of Senator Clark, and one finished panel owned by the Art Institute of Chicago.

Other individual paintings of special battles or diplomatic victories also come to mind, such as that in the National Gallery in London by Paolo Uccello, "The Battle of the Standard," so great in its decorative quality; in the Pitti Palace in Florence by Sandro Botticelli, "Pallas Athena and the Centaur," also called "The Triumph of Mind over Matter," symbolizing the diplomatic victory of the Medici over the King

of Naples; the "Surrender of Breda" by Velasquez; the "Officers of St. Andrew," by Franz Hals; and in Arezzo the great fresco by Piero della Francesca (one of the series illustrating the Legend of the True Cross) representing the triumph of Constantine over his enemies through the power of the sign of the Cross.

Personally, I am so drawn to the idea of Memorial Chapels, and Memorial Libraries, I love the thought of something which has the quality and atmosphere of a shrine, a Holy Place, one for quiet meditation or study of the ideals for which the great sacrifice commemorated was made—for prayer, and at times for music and praise.

## APPROPRIATENESS IN WAR MEMORIALS

BY MRS. SCHUYLER VAN RENSSELAER

THE first thing that should be impressed upon our public with regard to the memorials already talked about in many places is that in every case, no matter how small the community, how modest the contemplated monument, an artist should not only execute the work, but advise in advance as to its character and its placing.

An artist, I confess, is not certain to make a success of such a task. But he is the only one from whom success may be expected. Even more than in other kinds of work, from war to dress-making, we may safely depend where art is concerned only upon the trained mind and the trained hand. Compare the deplorable army of soldiers in stone and bronze and baser metals scattered through our country as memorials to the soldiers of the War of the Rebellion with figures as French's "Minute Man" at Concord, Macmonnies' "Nathan Hale" in New York, Saint-Gaudens' "Lincoln" in Chicago, and the wisdom of employing an artist properly so called, and not an employee of a commercial company, however highly lauded by his employers, will be clearly apparent.

It is the same with a more ambitious monument, like a memorial building or a park, and it is the same with a less ambitious one—a small fountain, perhaps, an

inscribed shaft, or that bronze tablet which, set up indoors or out, will often be a more suitable choice than anything else. Lettering, which may seem a simple and easy thing, is in fact a difficult thing and a highly important one in monumental work.

Appropriateness to site and surroundings will hardly be disregarded. Everyone must know that it would be as great a mistake to put a large elaborate monument in a village as to set a boulder bearing a bronze tablet on a city street corner. But what I may call appropriateness in meaning, in feeling, should also be considered. We must make up our minds what it is we wish to commemorate. I think we shall decide that it is our soldiers and the sacrifice they made to secure freedom and peace for the world, and not their military triumphs as such, *not* the alleged "glory of war." And if so, there is one accustoming form of memorial that is distinctly inappropriate—the triumphal arch. Moreover, it is almost certain to be artistically inappropriate as out of harmony with the modern buildings around it.

I have been asked to say what monuments, five in number, I consider the best in the world for commemorative purposes. Even if I knew them all I could not venture to choose, just because the question of appropriateness to site and surroundings



and of suitability in sentiment varies so greatly between old times and our own, between ancient lands and ours, and between place and place, circumstance and circumstance, even within our borders. But there is one monument I hope may be made familiar by many illustrations, a

recent one—the beautiful shaft erected by the local authorities in French Lorraine as a memorial to three American soldiers, the first who gave their lives in the Great War. For general beauty of effect and for good taste and beauty of sentiment in detail, it may well be studied as a model.



GLORIA VICTIS

BY MARIUS J. ANTONIN MERGIE

COURT OF HONOR, HOTEL DE VILLE, PARIS

A monument commemorative of the Prussian War, conceded one of the best modern War Memorials yet produced in sculpture; giving beautiful expression to the spiritual qualities of self-sacrifice, tenderness and mercy

# THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C.



THE OCTAGON, WASHINGTON, D. C.  
HEADQUARTERS OF THE AMERICAN FEDERATION OF ARTS

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